JOHN ALVEY TURNER'S MUSICAL MONTHLY

KEYNOTES

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Vol. IV. No. 2. FEBRUARY, 1928. PRICE SIXPENCE.

IN THIS ISSUE

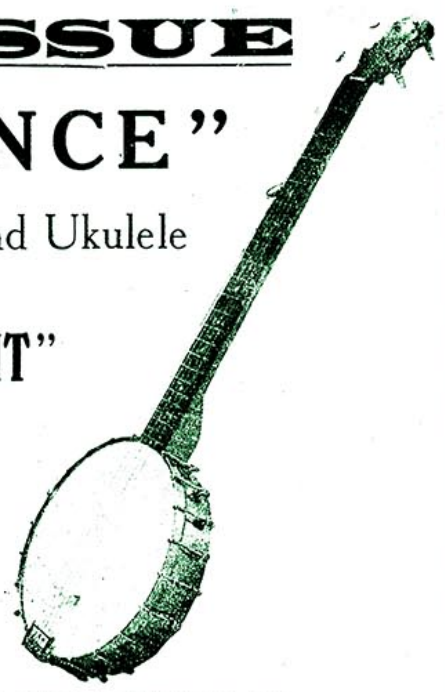
"DOLL DANCE"

Banjo, Mandoline, Guitar and Ukulele

and

"ONE SUMMER NIGHT"

Plectrum Guitar



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"Melody in F" (Rubinstein) *arr. Parke Hunter*
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KEYNOTES is published on the first of the month. Price 7s. post free per annum.

The Editor will be pleased to receive items of interest on the Banjo, Mandoline, Guitar, etc., newspaper cuttings, queries, and correspondence, etc.

All communications must reach this office not later than the 20th of the month.

THE GUITAR IN A NEW FIELD.

By A. DE VEKEY.

IN this issue will be found an arrangement of "One Summer Night" for the Plectrum Guitar, by kind permission of the publishers, Messrs. Campbell and Connelly.

To the best of my knowledge, this is the first—quite in this form—that has appeared in any magazine devoted to the fretted instruments, and in view of the growing popularity of the plectrum Guitar, should prove a very popular feature.

While the "solo" part will certainly interest a section, the rhythm part may be more generally useful for dance band purposes, though the solo will no doubt be welcomed by those wishing to feature the plectrum Guitar in a special dance band "chorus." The Editor promises further issues of popular songs in this form, which I think will please a great number, for plectrum Guitar playing seems to be a style that is going to increase quickly in popularity.

It is obvious that many taking up this new style of playing have not the time, or inclination, to delve into the library of music written for the regular Guitar by such composers and arrangers as Mertz, Aguado, Giuliani, Sor, Tarrega, Sevogia, Ferrar Bickford, Foden, and others, but wish to learn the Guitar purely and simply for dance purposes, and it is for these players that the special arrangements are made. They may, however, be played in the finger-picking style by the regular Guitar player, and the rhythm part, with some modification, utilized by Guitar vocalists.

The above to emphasize the fact that these notes are written chiefly for players using the plectrum and steel strings, who may be anxious to "double" on the Guitar for dance work, though no doubt many not interested at all in dance work, may find something in these notes and arrangements to give them a deal of personal pleasure.

As all Guitarists know, the key of B flat is not by any means a "congenial" key for the instrument, but as all these arrangements must be (or sound) in the published key, there is no alternative but to use these uncongenial keys. What I mean exactly by the words "or sound" will be gone into further in a later article, which I think will be of great interest to those striving for the maximum effect, with the minimum amount of work.

In the arrangement of "One Summer Night" carefully observe the fingering, and of course the player will use the rhythm strokes now employed in pieces of this kind. These may be varied according to the taste and ability of the player.

LEGER LINES and Broadcasting Notes appear on page 21.

The Vibrato.

By BERNARD SHEAFF.

A useful and effective vibrato on the banjo or zither-banjo is that made with the left hand, which, by a particular motion on a stopped string, varies the pitch alternately slightly under and slightly over the correct note so that the sound is given out in pulsations.

What should most concern the student, however, is the action of the hand, for if this is properly acquired, vibrato can be introduced not only as a direct and perceptible effect, but also in a more subtle way to give warmth and life to both slow and quick types of music.

One method is to pull the string with the left hand sideways across the keyboard, so that it is moved out of its proper alignment. This has the effect of distorting the pitch by raising, more, or less, according to the distance the string is pulled. But because this only changes the note *higher*, it is not such a good method as the one I shall describe.

This is the vibrato in most general use, on the violin, guitar, etc., as well as the banjo, and is made by a pulling of the string *up and down* its length, which gives even pulsations as the pitch varies in regular order: higher—correct—lower—correct—higher, etc. Not merely the higher—correct—higher, etc., of the first mentioned method.

I have said that the string is *pulled* in a direction parallel with its length, and although this is, of course, what must happen to tighten and slacken the string and make the note oscillate, an actual pulling with the finger is not required.

The action should be as follows, the first requirements being the straight wrist action of the hand and the bending inwards of the top joint of the finger so that it can be placed on the string, just behind the fret, in an almost upright position. The thumb, which ordinarily rests against the back of the arm, should be moved out of contact with it. Then the movement of the hand to make the vibrato should be from the wrist—from side to side so that the hand and finger move in a direction parallel with the strings, as mentioned, with a loose, swinging motion. The object is to cause the finger to *roll*, as it were, from side to side on its conveniently rounded tip without shifting from its position just behind the fret.

The brilliance and intensity of the effect is varied by using different speeds for the hand's movement, and it is important to avoid the habit of using a heavy pressure on the keyboard, which will make the hand stiff and contracted. Only the normal, light pressure is required, although with a quick vibrato there may be a *slight* extra pressure needed.

As well as single notes, double stops and even chords can be treated with vibrato, but the injunction I suggested regarding the slide in last month's article also applies, with perhaps greater emphasis, to the use of the vibrato; for it is, I think, worse to use it too frequently than to not use it at all. When the student is efficient with the vibrato the former is a great temptation, especially in slow melody passages on the 3rd and 4th strings.

Even in such passages it is best introduced only just occasionally, on the longest notes for preference, for more important musical components such as rhythm and attack, must not be interfered with for the sake of even such a beautiful ornament as the vibrato.

HINTS and REMINDERS—*continued.*

O. P. has what is known as a good ear for music, but would be glad of a suggestion by which memory could be improved? From personal experience, the Tonic Sol-Fa method is recommended. It enables one to jot down a theme or melody for reference or clue from perhaps some pencilled letters on a programme. Vowel sounds are prefixed by a consonant, one for each note of the scale. They can be memorized in a few minutes, and their application is a continual source of interest and education. For example, take a simple song tune and instead of the words to which the melody is set, give each note its name in the scale. You will soon have the intervals fixed in mind and can write them down by their letters. For a few pence you can obtain a short primer giving all the particulars required.

MARIO DE PIETRO'S PLECTRUM ORCHESTRA

THIS orchestra has now been formed and many of the old members of his mandoline band have joined.

They are rehearsing every Wednesday evening at 8 o'clock at the "Molinaris" Hotel, New Compton Street, W.1.

All those interested will be given a very cordial welcome if they attend any of these meetings.

Full particulars will be given them by Mario de Pietro himself.

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Hints and Reminders.

SPECIALLY FOR BEGINNERS.

BY no means the least interesting section of our daily batch of correspondence is that reserved for reply when the ordinary routine of orders and dispatch have been disposed of, manuscripts examined, and so on. There is distinct pleasure in the hope that your reply may help your correspondent out of a difficulty, or at least in some way make their path a little easier. The majority of these enquiries come from scattered parts of the country, at a distance from the large towns where teachers are available, or where the local professional instructor has neither experience or interest in the required direction. Let us quote a few examples.

* * *

A. B. is having trouble with the pegs of her Banjo. When tuning, some slip round too easily, others will hardly move at all. What can she do? Simply this: Release each string, remove the peg, now with a dry, hard piece of common soap, lightly rub round the stem, particularly that part where it fits into position. Replace the peg, giving it a few turns so that it works freely. Remove it again, now make a few marks down the stem with a piece of chalk—billiard chalk is the best—replace the peg and you will find it will turn easily and grip as required. This applies equally to either ivory or hard wood pegs.

* * *

C. D. has just bought a new "ordinary" Banjo, and cannot account for the constant breaking of the strings. The octave string snaps most frequently, but both first and second also give trouble, breaking near the ivory nut. What is best to be done? This is probably due to a fault in finishing on the part of the maker, but is easily remedied. The cuts in both top nut and octave pip over which the string passes, have not been filed down, so the sharp edge frays through the string. A piece of covered "C" string used to act as a file at the string slots will no doubt successfully overcome the defect. The same fault is frequently found with the holes in a new tailpiece, and can be made good by the same method.

* * *

E. F. seeks definite information as to the Banjo bridge, its material and correct position. For ordinary practice the player need not be concerned with any but the familiar soft wood type. The exact position on the vellum is in a line corresponding with the twelfth fret of your instrument, and the same distance from that fret, as the fret itself is from the top nut. In other words, the twelfth fret should be halfway between the nut and the bridge. You can test each string by stopping it at this fret, when you will find that it gives, when plucked, an exact octave above the open note. Having found the correct position of the bridge, a pencilled mark should be made at each foot. It is not advisable to let the bridge down after playing.

* * *

G. H. is a Mandolinist whose services have been freely given at local concerts, as soloist and in combination with others in a small orchestra. Information has reached her that she has imperilled the rigours of the law by performing copyright music without a licence. Does this apply to all music? Most certainly not. The publications of John Alvey Turner, and those of many other publishers can be played freely in public without any fee or licence whatsoever. The restriction to which she refers does now exist in certain cases, but was practically unheard of in this country in pre-war days. The introduction of "jazz" and music for the modern dances provided an opening from which an enormous harvest in fees and licences has been reaped. The old established policy was to do all possible to increase the sale of a published work by giving freely every inducement in the way of public performance, and to this, we, with many others, still adhere. In case of doubt, it is an easy matter to make enquiry should the title page not clearly explain the conditions. Works of which there can be no shadow of doubt must run into many hundreds of thousands.

* * *

I. J. is a keen beginner who finds that the essential rudimentary practice does not enthuse others within hearing. Can the tone be reduced in power? Either of three simple methods may be employed, or all three combined without injury to instrument of study. An ordinary Violin mute—the clip variety is easiest to adjust on the bridge—a well worn penny or similar coin placed under each foot of the bridge, or a soft pad inserted between the perch bar—the extension of the arm running through the hoop—and the underside of the vellum, and, of course, where the bridge is located, will all reduce vellum vibration, and consequently mute the tone.

* * *

K. L. sends a description of a Banjo, of which she has just become the possessor, the gift of a friend going abroad. Living as she does, far from a possible teacher, can she commence study by herself? The instrument is of modern make, and has evidently been well cared for, as also the contents of the case. The first thing to do is to procure Ellis's "Thorough School for the Five String Banjo" and follow carefully the notes on stringing. With the key you mention you can give a slight turn to each of the brackets round the hoop to tighten the vellum but only sufficient to secure even tension. Be careful also to avoid extremes of temperature, vellums object to sudden changes, and are expensive. Note remarks above on bridges and your "Thorough School" will soon set you on the high road to proficiency.

* * *

M. N. may be assured that his difficulties in tuning will become less and less as his practice continues. Tuning each string with the piano is all very well for the first lesson, but not advisable as the ear becomes accustomed to the required intervals, the one note "G" for the open third string being sufficient. A piano may not always be available, and even if the pitch-pipe or tuning fork are not forthcoming, some alternative may generally be found with a little trouble. A glass, a bar of metal, bell or gong have all been known to serve as tuning notes. Your instruction book will tell you how to tune all the strings by frets starting from the open "G."

Continued on page 18, *top second column.*

HAVE YOU ANY ?'S

LET US HEAR FROM YOU.

Banjo and Mandoline Records by the foremost artistes in stock.

Jan Wien.

RUMOURS are circulating that Jan Wien, the eminent Zither-banjoist of Glasgow, may pay London a visit in the very near future, to give a recital at the Wigmore Hall. Let us hope the rumour ripens to realization. We feel sure that Jan Wien will receive a very hearty welcome from all those banjoists in London who have not had the pleasure of hearing him play from the platform. Mr. Wien has held a number of recitals in Glasgow—but this is his first attempt in recital form in London, and we trust when it does come off that the Wigmore Hall will be packed to its utmost capacity. We understand that Jan Wien will feature about twenty items—the main of which will be classical items like "Marche Hongroise," "L'Ingenue Gavotte," "Narcissus," "Melodie in F," "Minuet" (*Paderewski*), "Husarenritt," "Hungarian Rhapsody" No. 2 by Liszt, etc., he will also feature his own popular compositions—a few of which are "Gypsy Revels" (published by us), "Valse Oriental," which appeared in KEYNOTES some time ago, and is dedicated to the Plymouth Wireless Orchestra, also "Yahama" and "Valse Gaiete," the last number being the number which created so much widespread interest when played by Mr. Wien from 2LO last July (S.B. to the British Isles). He is also playing a few of Mr. Cammeyer's compositions and one or two numbers like "Marche de Concert" and "Polka de Concert" (Cupid's Arrow), which make a distinct change from the others. At the moment, however, this is only a rough idea of the programme, and we intend to let all our readers have full particulars of the arrangements and the exact date of the recital, with possibly a list of the solos Mr. Jan Wien intends to play, which will positively appear in KEYNOTES should the recital be definitely fixed.

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LEGER LINES.

A Correction.

MR. E. DOURI, the well-known banjoist from Brighton, who gave such a splendid performance at the Cammeyer Festival in December last, was announced in the report of the concert, as his first bow to a London audience.

This, of course, was a mistake, for Mr. Douri has appeared at many concerts in London, and it is only because he is exceedingly busy with teaching, and concerts, etc., in Brighton, that prevents him from accepting many engagements in London.

* * *

Madam A. Boutle gave a very successful concert last month, and the star of the evening was Mario de Pietro, who with his usual superb technic and brilliant playing on the mandoline, did not fail to please a very enthusiastic audience.

* * *

Mr. S. W. Dykes, the well-known teacher of the banjo, mandoline and guitar, of Ilford, and leader of the Club " Banjo Oddities," will be contributing articles from time to time in KEYNOTES, commencing next month.

His club is now rapidly growing, and he especially asks for mandoline, guitar and mandola players. All those interested apply to 23, Raymond Road, Ilford, any evening.

* * *

Mr. J. G. Harris and his Banjo Band gave solos and selections at the Surrey County Cinema last month.

BROADCASTING NOTES & DATES.

Mario de Pietro will be broadcasting from the Birmingham Studio, 5GB, on February 8th, between 8 and 9 p.m.

* * *

S. E. Turner, of Cheltenham, will broadcast Banjo Solos from London, on Friday, February 10th, between 9.20 and 10 p.m.

* * *

Jan C. Wien will broadcast from the Glasgow station of the B.B.C. at 7.30-9 o'clock p.m. on February 6th (Monday). His special features will be " Gypsy Revels," " Valse Gaiete," " Yahama," and " March Vivacite," all composed by himself.

* * *

It is interesting to note that Miss Elizabeth Buchanan played Lute Solos, following a little cameo sketch from the life of " Mary, Queen of Scots," which was broadcast from the oldest house in Glasgow, viz. :— " Provands Lordship," on January 6th last.

The instrument is a very valuable 16th century one, with a tone that is considered to be the most charming of any instrument that has been broadcast.

* * *

Miss Buchanan has been a teacher of fretted instruments in the West of Scotland for many years.

* * *

Suggestions for the improvement of KEYNOTES are at all times welcome, and whenever readers have written to ask for a certain article or feature we have done our best to meet their wishes, and shall continue to do so when possible. We shall be also glad to consider articles, concert reports, notes of interest, etc., for publication.

BANJO, MANDOLINE, AND GUITAR ORCHESTRA.

A CONCERT of a novel kind was given at the New Cross Institution, and was greatly enjoyed by the audience of over a thousand. It was given by the Wednesfield Banjo, Mandoline and Guitar Orchestra, under the direction of Madame Wynifred Wood. It is not only a new combination, but a novel type of band for this district, and it proved immensely popular last night. The instrumentalists played well together, and the light and shade was well marked. They gave light numbers such as " Comical Coons," and " The Kilties " by Grimshaw, and a " Minuet " by Cammeyer. Items were also given by the Lyric Mandoline and Guitar Trio and the Woden Banjo Quintet, Mendelssohn's " Spring Song " by the Trio (Madame Wood, guitar ; Messrs. K. Banks and R. Dainty, mandolines) proving a favourite.

Mr. Hill (Finchfield Gardens), who acted as chairman, gave several songs, including " Passing By," and songs were given by Miss Daisy Powell, Mr. F. Vincent (humorous) and a recitation by Mr. Bert Williams. Encores were frequent, and it was declared to be one of the most enjoyable concerts given at the institution.

CONCERT FOR THE BLIND.

A CONCERT of novel interest, arranged by Mr. R. Travers in aid of the Leicestershire Institution for the Blind, was held in the Edward Wood Hall on Jan. 12th, 1928.

The majority of the items were performed on banjos and guitars, instruments which were shown to have a charm peculiarly their own in solo work.

A trio, Messrs. R. Buist (violin), T. Glasby (piano), and R. Travers (banjo), provided some interesting and unusual music. Other artists were Miss Norah Spink (soprano), Mr. W. Browning (tenor), Mr. H. Woodward (banjo), and Mr. A. Ilston (comedian).

THE SOUTH LONDON B.M.G. CLUB.

THE fifth meeting of the above club took place at 115, Railton Road, on Monday, January 2nd, at 8 p.m., 22 members and friends being present. After the minutes were read and agreed to, the following programme was carried out :

Item 1		Club March.	*The Club Band*
	Rotational Playing—		
Item 2	Mr. Simpson	" Banjomania "	*Tenor Banjo*
,, 3	Messrs. Garden and Poole—	" Humoresque " ...	*G Banjo*
,, 4	Mr. Rich ...	" Take your Pick "...	*G Banjo*
,, 5	Mr. L. Simpson	" Tatoo " ...	*Guitar*
,, 6	Mr. Hitchcock	" Estudiantina "	*Mandoline*
,, 8	Orchestral Items		*The Club Band*

" The Return of the Regiment," " Starlight Waltz," and " Oakleigh Quickstep."

THE ASTON BANJO CLUB.

THE Annual Concert will be held at the Kensington Town Hall on May 5th, 1928. Full particulars in March KEYNOTES.

Tuition given by Joe Morley, Mario de Pietro, and Tony Tuck at John Alvey Turner's Studios.

The Doll Dance.

Tune 4th to D.

BANJO SOLO.

Arr. by BERNARD SHEAFF.

N. H. BROWN.

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Feb./28.

BANJO SOLO.

9 P.B.
5 P.
8 P.
2 P.B.
7 P.B.
8 P.
7 P.B.
2 P.
Fine.
12 P.B.
14 P.
5 P.
11 P.
10 P.
5 P.
2 P.
6 P.
10 P.
D.C. % to Fine.

The Doll Dance.

Tune Uke. A. D. F♯ B.

MANDOLINE, GUITAR & UKULELE.

Music by N. H. BROWN

Arr. by H. DELMAR.

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Feb./28.

1.
last
Fine.
D.C. % to Fine

One Summer Night.

ALL DOWN STROKES EXCEPT WHERE MARKED V *(up)*

PLECTRUM GUITAR,
Arr. by A. de VEKEY.

S. COSLOW
L. SPIER.

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Feb./28.

CHORUS.

GUITAR SOLO.

Feb./28.

Club Page.

THE LONDON B.M.G. CLUB.

THE President and 93 members and friends attended the January meeting at the Y.M.C.A. Headquarters, Tottenham Court Road, W.1, on the 9th ult.

The following compulsory items were played :—

Mr. M. Llewellyn Jaires—
"Funeral March of a Marionette" *Gounod.*
Mr. W. Attwell "Return of the Regiment" *Grimshaw.*
Miss Shuter ... "Mauna Loa" ... *Morley.*
W. B. Bowering "Beat as you Go" ... *Grimshaw.*
Mr. M. D. Berry ..."Berceuse" ... *Cammeyer*
Mr. J. P. Cuninghame..."Minuet in C" *Cuninghame.*
Mr. Joiby ... "Romping Rossie" ... *Rossiter.*
Mr. H. Gibbons "Oakleigh Quickstep" ... *Oakley.*
Miss J. Holland "A Sonnet" ... *Cammeyer.*
Mr. P. Lavender "Keynotes Rag" ... *Morley.*
Miss Leathwick "Sprig of Shillalagh" ... *Morley.*
Mr. A. J. Lee "Un Fête Saville" (Bolero) *Bara.*

After refreshments, members joined in the Community playing and the following items were chosen for the February meeting :—"Beat as you Go" (*Grimshaw*) ; "Camptown Carnival" (*Morley*) ; "Sprig of Shillalagh" (*Morley*).

Major Ackerman gave the member's fifteen-minute recital playing "Down South" (*Myddleton*) ; "Shepherd's Dance" (*German*) ; "Irish Fantasie" (*Cammeyer*) "Melodie" (*Oakley*). His recital was much enjoyed by the big gathering.

The President, Qijna Pasquale Troise, will give the member's recital in February.

Will members and friends please note that Mr. Bernard Sheaff has been elected Honorary Secretary for 1928, and all correspondence should be addressed to him at 6, Swallow Street, Piccadilly, W.1.

WESTON-SUPER-MARE B.M.G. CLUB.

THE monthly meeting of the Club was held at the Studio, 6, Wilton Gardens, on January 2nd, 1928.

There was a fair attendance including three new members. The following contributed to the programme :—

Banjo Solos :
Miss G. Cole ... "Spanish Retreat"
Mr. G. Horler "Aint she sweet"
Mr. J. E. Hares "Black Bess"
Miss B. Cole ... "To the Front" ... *Cammeyer.*
Mr. L. Brown "Georgia Melody" ... *Joe Morley.*
Mr. J. Hussey "Municipal Guards" *G. H. Hucks.*
Mr. Taylorson "Lorne March" ...

Mandoline Solo:
Miss Osborne.

The next meeting will be held at the same address on Monday, February 6th, at 7.30 p.m.

THE MANCHESTER B.M.G. CLUB.
January Meeting, 1928.

OUR first meeting of the New Year was well attended, and two new members were enrolled.

After our Band and Community items, the following solos were played :—

Mr. G. R. Spindler "Yeoman's Ball" ... *Cammeyer.*
Mr. Jempson ... "Black Bess" ... ... *Ellis.*
Mr. Bell ... "Happy-go-lucky" ... *Grimshaw.*
Mr. Mitchell ..."Galop de Concert" *Nassau Ken.*
Mr. Green ..."Fernbank Quickstep" *Oakley.*

THE WARRINGTON BANJO CLUB.

THE above Club meets weekly under the leadership of Mr. W. H. Fowler and on Tuesday evening, January 10th, after business had been disposed of, the following items were played :—

Community Solos :
"Tune Tonic"
"Banjo Vamp"
"Out West"

Voluntary Solos :
Miss A. Reading (*Mandoline*)—"Moonlight."
Mr. H. Mayhew (*Banjo*)—"Darkey's Romance."
Mr. C. Wilcox (*Z. Banjo*)—"Mauna Loa."
Miss Fairhurst (*Z. Banjo*)—"Hibernians"
Mr. W. H. Fowler (*Banjo*)—
(*a*) "Jacko on Parade."
(*b*) "Cracker Jack."

Duet :
Miss Fairhurst and Mr. Fowler—"Dig-Dag."

THE MANCHESTER B.M.G. CLUB.

THE December meetings were held on the 1st and the 15th of the month, when the following community items were played.

"The Kilties."
"Footlight Favourite."
"Georgia Medley."
"A Spanish Romance."
"Big Boot Dance."
"Rugby Parade."

These were followed by solos :—

Mr. Black "Marche des Pierrettes" Mandoline
Mr. Matthieu "Take your Pick" Banjo
Mr. Green "Happy go lucky" Banjo
Mr. McGlynn "Comical Coons" Banjo

The Club have taken part in two concerts held here recently with every success.

THE SOUTH LONDON B.M.G. CLUB.

THE fourth meeting of this newly-formed Club was held at 115, Railton Road, Herne Hill, S.E.24, on Monday, December 19th, at 8 p.m., sixteen members being present.

After the minutes had been read and signed, the following obliged :—

Mr. Poole "Oakleigh Quickstep" G Banjo
Mr. Soutar "American Medley" Banjoline
Mr. Simpson "Take your Pick" Tenor Banjo
Mr. Rich "Listen to this" G Banjo

The four numbers, "The Return of the Regiment," "Starlight Waltz," "Park Crescent March" and "The Oakleigh Quickstep," were then played by the band.

Mr. Garden, who has kindly written a March for the Club, will play same to the members at the next meeting.

Anyone interested are welcome and are invited to write to the Hon. Sec. and Treas., L. C. Poole, 14, Leander Road, Brixton Hill, S.W.2.

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THE SOUTH LONDON B.M.G. CLUB.

THE sixth meeting of the above club was held on January 16th at our new Meeting Room, 361, Brixton Road, which we have been compelled to take owing to the rapid increase of membership.

Start was at 8 p.m., when the photo of the members was taken, after which the minutes were read and agreed to, 35 members being present. The following programme was then carried through :—

Item 1 Club March ... *The Club Band.*

Rotation al Playing—

,, 2 Messrs. Hitchcock & Smith—
"Frances" ... *Mandoline.*

,, 3 Messrs. Poole & Garden—
"The Ring Master"... *G. Banjo.*

,, 4 Mr. Milner "Spanish Serenade" *Mandoline.*

,, 5 Mr. Pringle "Pua Carnation" ... *Steel Guitar.*

,, 6 Miss Willen "Tatoo" ... *G Banjo.*

,, 7 Mr. Moore "White Coons" ... *G Banjo.*

,, 8 Orchestral Items ... ... *The Club Band.*
"Oakleigh Quickstep," "Park Crescent March"
"Starlight Waltz."

A vote of thanks was passed to Miss E. Fisher, who very kindly accompanied at the piano at our last two meetings.

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Correspondence.

Yorks,
13*th December*, 1927.

To the Editor, KEYNOTES.

May I ask the following questions of Mr. Cammeyer through the columns of KEYNOTES ?

Dear Sir,

Would you be so good as to tell me at what speed you intended the piece "En Avant" when you first composed it ?

Also, when you play this solo do you play it *exactly as written* or do you add extra bits as the other virtuosi of the day do—viz., the second movement with the 3rd string solo with 1st string interjecting ?

The reason that I ask this is because my teacher, who is not only a banjoist but a pianist, violinist and church-organist, insists that I play pieces exactly as they are written and says that it is bad musicianship to add one's own bits to that of the composer, and that the correct interpretation of a piece is to play it as the composer was first inspired.

If you will kindly tell me the above I shall have the satisfaction of knowing that I am playing the piece exactly as you first intended.

Yours faithfully,
E. A. G.

Answer :

The best pace for the march "En Avant!" is between MM 132 and MM 144 equalling a crotchet. It needs to go a *brisk* but not a *rushing* pace. The public playing of a composer's work, particularly at a Banjo Concert, is often disappointing when alterations of the published score are made by the performer, but it must be borne in mind that the composer's consent may have been obtained. Otherwise it is a gesture of contempt for the composer's ability which is not altogether palatable to a critical audience.

OPEN THAT PIANO.

THAT'S the order we receive from many shop windows nowadays, and it is excellent advice.

There was a time when English families met frequently round a blazing fire and had a jolly good sing-song.

Now, home is just a junction where thousands of young people rush back to for a meal, wash, and then . . . out.

"I believe Gladys could sing a good song," says Mother.

"She couldn't stand still long enough," grunts Father who would love to hear the child sing.

But the old ideas have gone—not for ever though.

The word concert is creeping back and we are going to do a little more ourselves and not leave everything to the "Savoy" or the "B.B.C." !

Dig out some of the old songs. Get your boy on the Banjo, and the girl on the Piano, and another member of the family on the Mandoline, and away you go. It's up to parents to try to bring back the home life. Encourage every form of music in the family circle. There is happiness and health in it, and 1928 will have more smiles for you than many of its predecessors.

B. G.

Are you wanting anything for the Banjo? John Alvey Turner can supply.

THANK YOU!

(What other people think of our ukuleles and music.)

"Your large Uke is WONDERFUL, for tone, quality and price. Your Ukulele solos are very tuneful and effective. Delightfully pretty and not too difficult."—A. A. Kennedy, Oxford. (*Entertainer and teacher.*)

"The de Vekey Ukulele is beautiful in the extreme. The depth and richness of the Guitar "D" as a solo string is positively superb."—F. H. Greig, Ealing, London.

"We have received the Ukuleles, and are very pleased with the tone, and general quality."—Edgar Horne & Co., Derby.

"Your Ukulele solos are splendid."—John Pidoux, Birmingham. (*Noted soloist, teacher and composer.*)

"Your Steel Guitar solos are world beaters. You ought to write one a month."—Miss D. Cummings, Durban, South Africa. (*Teacher*).

"Always pleased to recommend them, as I think they are splendid little instruments, the tone being very sweet and Harp-like, and when played with a Mandoline, the effect is very pleasing."—Mrs. Elsie Dawson, Sandiacre. (*Teacher.*)

"Everyone of us simply love 'Coral Isles,' and consider the whole arrangement for all instruments just perfect."—Miss G. Austin, Mussooree, India.

"We like it ('Coral Isles') immensely, and the Ukulele solos are very pretty."—Miss Alice Gardiner, Cheltenham. (*Teacher, and Director of various fretted instrument organisations.*)

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We have just received the Long-Scale Ukulele, and all of us here at the office and at the factory, have been going over this instrument thoroughly, and it has rather pleased everyone in the concern.

Last evening, I took it to Mr. Hart's home, where he is confined because of illness, and he is very much enthused over it, and has already issued orders to our Factory Superintendent to produce an instrument similar to the Long-Scale Ukulele, and we will see what results are obtained through our experimentations, and let you know within a very short time.

Thanks very much, de Vekey, for your interest in the Company, and for introducing this instrument to us." *

Yours very truly,
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DORRIE COURTNEY, BANJOIST.

A VERY interesting and pleasing experience happened the other day to that favourite artist Miss Dorrie Courtney (one of the popular banjo soloists on the stage to-day). Miss Courtney went to play at one of the big prisons last Christmas Day. A few weeks ago (*i.e.* about ten months after) a lovely bouquet was handed up to Miss Courtney at a Sunday League Concert at the Finsbury Park Empire.

It was from a man, since released, who was one of the convicts at the time Miss Courtney visited the prison, and in a letter attached, the man expressed his gratitude for the happiness brought to him by Miss Courtney on Christmas Day, 1926. We think this a wonderful tribute to any artist and Miss Courtney should feel justly proud of it.

THE DOLL DANCE.

WE are very pleased to give our readers in this issue, a fine arrangement of this exceedingly popular pianoforte composition. Mr. Sheaff was asked, in compiling the arrangement, to make the solo as complete as possible, and to work out and indicate on the score all the right- and left-hand fingerings. It is not a simplified part, and is therefore somewhat on the difficult side, but I think in this setting for the banjo will be found not only a solo very much worth playing, but a most interesting study in somewhat advanced technique as well.

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